

AML 2070: SURVEY OF AMERICAN LITERATURE

Section 0211, T period 8-9, Thurs. period 9

Instructor: Jacob Riley

Email: jtriley@ufl.edu

Phone: 734-368-8015

Skype: jtriley2

Office: TUR 4363

Office Hours: Tuesday and Thursday, period 7 and by appointment (including Skype meetings)

On-line Syllabus available on Sakai Webpage

Course Description

Ahmad Alaadeen, a famous jazz saxophonist and educator once said, "jazz does not belong to one race or culture, but is a gift that America has given to the world." While jazz music has indeed had global influence, it was mostly developed and fully flourished in America. Jazz is not only an American *music*, but also an attitude, a mode of thought and feeling that infects the American unconscious, which threads through 20th century American literature and culture. Each musician marks the music with their own signature style, stretching and bending the main theme of the piece in unexpected dimensions.



In this course, we will read several authors and poets that incorporate jazz into their style and themes: We will attune ourselves not only to the underlying cultural chord charts, which structure artistic possibilities, but follow each author's playful improvisation within the bounds of American life. In this way, our goal will not only be to understand, but also to *feel* the diversity of American history and experience through some of its major aesthetic contributions.

This course can satisfy the UF Gordon Rule requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>. The student learning outcomes for this course are as detailed in the Undergraduate Catalog at:

<http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>

Objectives and Outcomes

AML 2070 will teach students to

- Analyze various texts and sources with a critical mindset
- Read, write, and think clearly and concisely
- Develop essay-length arguments built around a core thesis
- Consider texts within a historical and literary context
- Synthesize various ideas and concepts over the semester into a final paper

Required Readings

All of the books should be available through the UF campus bookstore, though I highly recommend considering sources like Amazon or other used book retailers to receive the best deals. Please ensure that you obtain complete copies of the texts specified by the ISBN numbers noted below and follow the reading schedule. They are listed in the order we will read them this semester, although some supplementary materials will accompany these required texts which I will distribute to you when necessary.

Jazz Poems—Ed. Kevin Young (978-1400042517)
Coming Through the Slaughter—Michael Ondaatje (978-0679767855)
Ragtime—E.L. Doctorow (978-0812978186)
But Beautiful: A Book About Jazz – Geoff Dyer (978-0312429478)
Invisible Man—Ralph Ellison (978-0679732761)
Jazz—Toni Morrison (978-1400076215)

Grading Policies

The course is built around two major essays. The first essay, which requires an extended analysis of one novel, is worth 30% of the course grade. The second essay, which either develops a reading of two novels, short stories, or poems in conversation with one another **OR** an analysis of one novel (or poem) different from the novel explored in the first paper with at least three peer reviewed secondary sources, is worth 30%. Each essay is roughly 1600 to 2400 words. Before each of the essays are due, you are to attend an individual meeting with me to discuss any main issues with the paper or questions surrounding the assignment. **Failure to or attend the individual meeting will result in a grade penalty on the completed paper.**

The Grading Rubric for these essays can be found attached to the end of this syllabus and/or on the Sakai “Resources” page.

Journals

These two core grades are supplemented by eight journal entries over the semester, one for each book/cluster of texts we read. Entries will be 350 to 500 words apiece, and altogether are worth 20%. Journals are due by noon on the day of the final discussion class about the given text. Journal entries will be submitted on a Sakai blog. Journal entries should explore some specific part of the text (which means quoting at least one passage). If I see that journal entries indicate that you have not read the text, you will receive a zero for that entry.

They cannot be made up, so make sure you remember to submit your entries on time.

Reading Quizzes

An additional 10% is made up of five short reading quizzes, which may consist of either fact-based reading checks or short passage interpretations, given at random dates over the semester.

Participation

The last 10% comes from participation in class discussion, activities, and attendance.

Students may appeal a final grade by filling out a form available from Carla Blount, English Department Program Assistant; this may result in a higher, lower, or ultimately unchanged grade.

UF has recently instituted a plus/minus grade system. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Schedule of Classes and Assignments

Assignment dates are subject to change as the course progresses.. Major assignments and holidays are noted.

COURSE ASSIGNMENTS AND READING SCHEDULE

WEEK OF AUG 25– 29

August 26 – Introduction to course; syllabus presentation

August 29 – Episode 1 – Ken Burns' *Jazz*

LAST DAY TO WITHDRAW WITH NO FEE LIABILITY

WEEK OF Sept 1 – 5

September 2 –Baldwin, "Sonny's Blues" (PDF available on Sakai)

September 4 – Fitzgerald, *Diamonds as Big as the Ritz* (Selections, PDF on Sakai); **Journal 1 DUE**

WEEK OF SEPT 8 – 12

September 9 – *Jazz Poems* (Selections)

September 11 – *Jazz Poems* (Selections); **Journal 2 DUE**

WEEK OF SEPT 15 – 19

September 16 – *Coming Through the Slaughter* (pgs 1-80)

September 18 –*Coming Through the Slaughter* (pgs 80-160); **Journal 3 DUE**

September 19—LAST DAY TO WITHDRAW WITH 25% REFUND

WEEK OF SEPT 22 – 26

September 23 – *Ragtime* (pgs 1-100)

September 25 – *Ragtime* (pgs 100-180)

WEEK OF Sept 29 – October 3

September 30 –*Ragtime* (pgs 180-280)

October 2– *Ragtime* (pgs 280-336); **Journal 4 DUE**

WEEK OF OCT 6 – 10

October 7 – *But Beautiful: A Book about Jazz* (pgs 1-120)

October 9 – *But Beautiful: A Book about Jazz* (pgs 120-240); **Journal 5 DUE**

WEEK OF OCT 13 – 17

October 14 – CLASS CANCELLED – Individual Meetings to discuss Draft of Essay 1

October 16 – *Invisible Man* (pgs 1-80)

WEEK OF OCT 20-24

October 20—Essay 1 Due on Sakai by 11:55 pm

October 21 – *Invisible Man* (pgs 80-180)

October 23 – *Invisible Man* (pgs 180-260)

WEEK OF OCT 27 – OCT 31

October 28 – *Invisible Man* (pgs 260-360)

October 30 – *Invisible Man* (pgs 360-440)

WEEK OF NOV 3 – NOV 7

November 4 – *Invisible Man* (pgs 440-540)

November 6 – *Invisible Man* (pgs 540-609); **Journal 6 DUE**

WEEK OF NOV 10 – 14

November 11 – NO CLASS – Veterans Day

November 13 – *Jazz* (1-80)

WEEK OF NOV 17 – 21

November 18 – *Jazz* (80-180)

November 20 – *Jazz* (180-256); **Journal 7 DUE**

November 24 – **LAST DAY TO DROP/WITHDRAW WITHOUT FAILING GRADE**

WEEK OF NOV 24 – 28

November 25 – *Jazz Fiction Anthology* (Selections, PDF available on Sakai)

November 27 – THANKSGIVING BREAK (Work on Drafts of Essay 2)

WEEK OF DEC 1 – 5

December 2 – Class Cancelled – Individual Conferences on Drafts

December 4 – *Jazz Fiction Anthology* (Selections)

WEEK OF DEC 8-12

December 9 – Last day of class, wrap up, final questions. (Journal 8 DUE)

ESSAY 2 DUE , DECEMBER 19 BY 11:55 PM

NO LATE ASSIGNMENTS ACCEPTED

Classroom Policies

Attendance

Students are allowed six absences without grade penalty. However, absences will affect participation grades (see above.). Furthermore, **the sixth absence results in an automatic failure of the course.** Students *must* keep track of their absences over the semester. Failure to do so may result in greatly reduced final averages.

Preparation

As previously mentioned, papers and drafts are due at the beginning of class on the date assigned. Unapproved late papers *will not* be accepted. Ensure that you provide enough time for yourself to complete any necessary printing or editing before the class.

All papers must be turned in to Sakai along with a hard copy in class. This is to prevent plagiarism as well as provide an online database for your work. Instructions will be provided in-class at the necessary time. Papers must be in 12-point Times New Roman font and double-spaced with 1 inch margins. Be sure to staple papers before submitting hard copies.

Students will be expected to attend a paper conference with me before each due date. These conferences are intended to aid in the creation of a strong, coherent thesis to drive the paper and to clarify any questions you may have about the assignment. They are NOT optional. Failure to attend the conference time will result in an automatic letter grade deduction from the paper being conferenced.

Plagiarism

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

All students are required to abide by the Student Honor Code. For more information about academic honesty, including these definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

Harassment

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

CRITERIA	A (4)	B (3)	C (2)	D (1)	F (0)
Essay Purpose Thesis (controlling idea), claim(s), ideas, focus, content	An original, focused thesis; filled with independent thinking	A focused thesis; mostly contains independent thinking	Recognizable thesis; thesis may be too broad or narrow; contains some independent thinking	Contains thesis but purpose is not always clear; little independent thinking	No clear purpose and/or often does not respond correctly to the assignment; fails to meet criteria including length requirements
Development Paragraph structure, paragraph focus, general strength of the rhetoric	Thesis is imaginatively, logically and precisely developed; strong analysis guides development; paragraphs are well structured and focused	Examples support the thesis in an orderly and logical fashion; ample analysis guides development; paragraphs are structured and focused	Thesis is sufficiently developed; adequate analysis guides development; paragraphs are structured but may not always be focused	Thesis is insufficiently developed; some analysis guides development; paragraphs are often inadequately structured and focused	Little/no development and/or often does not correspond to the assignment; fails to meet guidelines including length requirements citations, etc.
Organization Overall structure, introduction, conclusion, transitions	Well organized; contains artful transitions between sentences and paragraphs; an inviting lead draws the reader in; a satisfying conclusion wraps things up	Clearly and logically organized; transitions are often formulaic; introduction and/or conclusion work but may not be compelling	Organized; may contain predictable, mechanical sequence; transitions are sometimes weak; introduction and/or conclusion may be minimally satisfying	Some evidence of organization; organization may not be followed clearly; transitions are frequently weak; introduction and/or conclusion may be weak;	No apparent principle of organization; no apparent rationale for paragraphing; may not correspond to the assignment given
Source Materials Support, textual references, citations, details, examples, quotes	References to materials are significantly related to purpose; source materials support the controlling idea and provide rich details and examples	References to materials relate to purpose; source materials support the controlling idea and provide details and examples	References to materials are appropriate but may not always be related to purpose; although present, source materials may not contain adequate details and examples	Few references to materials; references may seldom relate to purpose; source materials may often lack adequate details and examples	No references to materials or references are irrelevant; may not correspond to the assignment given; may not contain proper citations, textual references or MLA/APA style
Sentence Structure Sentence fluency, paper flow, sentence	Artful sentences that vary in length and structure create compelling	Sentences vary in length and structure; sentences sometimes need	Very few errors in sentence structure; some variation in length and structure; a	Errors in sentence structure; little variation in length and structure; many	Frequent sentence structure errors; some errors may indicate a failure to understand the

clarity, sentence variety	writing and forceful rhetoric	to be recast for clarity of style	number of sentences need to be recast	sentences need to be recast	basic grammar of the sentence
Diction Word choice, voice, audience, clarity of language	Concrete, specific words used correctly; diction is distinctive and mature; no colloquialisms, clichés or trite expressions; language anticipates the audience's needs	Word choice is generally accurate; writer goes beyond automatic word choices to more precise and effective choices; language meets the audience's needs	Word choice is generally correct; range of words is limited; in some cases the wording is abstract and imprecise; language sometimes does not meet the audience's needs	Vague, ordinary words; relies on clichés and jargon; language often does not meet the audience's needs	Words that should be within the range of college students are misused or confused.
Conventions Grammar and mechanics; paper formatting, bibliography, works cited, overall MLA or APA form	Free of spelling, grammatical and mechanical errors; no MLA or APA style mistakes (includes formatting, page numbers, heading, header, and citations)	Few spelling, grammatical and mechanical errors; minor MLA or APA style mistakes (includes formatting, page numbers, heading, header, and citations)	Some spelling, grammatical, mechanical, and MLA or APA errors; errors in syntax, agreement, pronoun case and reference, spelling and punctuation	Major grammatical, mechanical, and MLA or APA errors (sentence fragments, run-on sentences, reference, spelling and punctuation)	Frequent grammatical, mechanical, other basic errors make comprehension difficult; incorrect MLA or APA form/